





James McDonald



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A PICTURESQUE TOUR

IN SPAIN.

A PICTURESQUE TOUR
IN SPAIN,
PORTUGAL, AND ALONG THE COAST OF AFRICA,
FROM TANGIERS TO TETUAN.

BY J. TAYLOR,

KNIGHT OF THE ROYAL ORDER OF THE LEGION OF HONOUR, AND ONE OF THE AUTHORS OF THE
VOYAGE PITTORESQUE DANS L'ANCIENNE FRANCE.



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To

Mr. Charles Hodier,

*Knight of the Legion of Honour, King's Librarian
at the Arsenal,*

*I dedicate this work, as a testimonial of my
admiration for his talents, of the esteem in which I hold
his honourable character, and of my sincere friendship.*

J. TAYLOR.

PREFACE.

AFTER having traversed the Peninsula from the Pyrenees to the mouth of the Tagus, and from Grenada to Corunna, my intention was to offer a graduated picture (*un tableau mesuré*) of Spain and Portugal upon a colossal scale, laid down according to the most exact admeasurements. But willing as I was to bring to the task the experience of a life ardently devoted to the Fine Arts, yet I soon became convinced that its prosecution was beyond the means of a single individual. Great archeological works require immense funds, which can only be procured by the formation of one of those associations which have generally in view profit rather than glory; or by means of the assistance of Government,—to obtain which requires more leisure than can be spared by the Artist from his professional studies. I have consequently been compelled to present my Drawings to the Public under a minor and less important form than I had at first intended. The present Work is therefore offered merely as the album of a traveller,

upon one page of which he has sketched a monument, a site or a picturesque scene, and upon the opposite page taken down a few notes. It puts forward no pretensions to science, the size of the book and plates rendering that impossible: its only object is to exhibit some Views of one of the finest countries upon the earth,—a country often described, but still furnishing a never-failing source of interest in the originality of the manners of its inhabitants, and in its association with every species of glory.

If Spain have attracted the attention of men of the world and *Savans*, yet it has been visited but by few Artists. We must not, however, forget the work of Count Alexander de la Borde, which in point of erudition leaves nothing to be wished for: the engravings, excellent at the period of their execution, have however lost somewhat of their interest since the art has made such remarkable progress in England, where publications of this nature have acquired a celebrity entirely owing to the talents of the Engravers. Count de la Borde's work will nevertheless remain one of the finest Picturesque Voyages that have been published in France; and no parallel can ever be established between the modest octavo and the magnificent folio. All I aim at in the present Work is to exhibit some specimens of the daring and intellectual *burin* of the *Cooks*, the *Lequeux*, the *Pyres*, etc.; and for-

imate in being translated, if I may so express myself, by such celebrated masters, all my wishes will be satisfied should my Sketchings inspire the young Artists of our brilliant French School with a desire to visit a land equally *classical* as lovely Italy, and at times as *romantic* as the misty Caledonia.

Spain has of late years been visited by so many foreigners, that I must expect to find a not inconsiderable number of judges ready to pronounce upon the fidelity or inaccuracy of my Designs; and though upon these points my conscience is at rest, some explanatory observations are due to those who are not Artists by profession.

Whilst in Edinburgh, I was expressing to the French Consul my admiration of the English engravings in the “*Picturesque Voyage in Scotland* ;” when he observed, that certainly they were admirable; but that still they were not faithful representations of the real objects. I was struck, not with the justness of his remark, but rather with the effect generally produced by the works of the English School upon persons little versed in the mysteries of the arts of imitation.

Morning and evening, or a moment when the light is intercepted by the clouds, are the periods most favourable for

drawing or painting ruins or luxuriant landscapes. It was thus our great masters did: it was by surprising Nature in her poetical moments, either when the sun lengthens out the shadows, or when his rays light up with a thousand colours the ruins of a monument, the outlines of which would offer no interest without this brilliant and magic halo, that Claude Lorrain, Ruisdael, and Salvator Rosa,* were enabled to communicate such a seductive charm to their admirable pictures. How ridiculous would it then be to attempt following another route, or to contest the precepts that have led to such valuable results! After learning how to paint, there is still another art to be acquired,—that of choosing effects; which is the grand principle of Landscape-painting,—a principle followed in the Italian as well as in the German School.

But the unprofessional traveller, who often sees Nature under a monotonous sky, when every object appears bare and dry, and the uniform light of which excludes all species of charm, will contest the fidelity of a View taken under a different accident of light. He acknowledges the beauty of the picture or engraving, but wishes that it more closely resembled the image impressed upon his memory.

* Poussin, the first of Landscape-painters, though belonging to the Historical School, has often followed those principles.

Sometimes chance favours the Artist, and he is judged by a traveller who has seen the object under the same point of view and at the same moment as those chosen by the Painter. In such case the Artist's accuracy and skill are duly appreciated: but these fortunate coincidences are very rare.

Similar objections are never made to Oil-paintings, which generally represent imaginary scenes; but they are continually made to the authors of Picturesque Voyages. Those who indulge in criticisms of this nature, will find ample matter in the present Work whercon to exercise their acumen: for although the Author has copied with the greatest fidelity the outlines of the objects represented, yet he has sought to exhibit them under the most varied accidents of light and shade, and has chosen the points of perspective which appeared to be the least generally known. For these reasons the View of the Rock of St. Sebastian will appear too lofty to him who has seen it only from the city; and that of the Tomb of Pombal will be considered as too sombre and austere, by the traveller who visited the original in the glare of sunshine. But if the spectator have seen much—if he can conceive the impressions made by the aspect of Nature upon the mind more or less susceptible of an Artist—if he will identify himself with the Author, and transport his imagination to the same moment and point of view in which the

Sketch was taken,—he will then be struck by the truth of the copy.

It is true that a too frequent recurrence must not be had to these *prestiges*; but still it is perfectly allowable to surprise Nature under similar aspects—for such has been the practice of those who have created Landscape-painting and fixed its limits. Happy will the Author esteem himself, if, by continued and painful efforts, he should merit the name of their disciple!



THE KING'S PALACE AT MADRID.

SPAIN.

A TRADITION prevails, that the first foundations of this palace of the Kings of Spain were laid by Alphonso VI of Leon, towards the close of the eleventh century. After being ravaged by the Moors, and thrown down by an earthquake under Peter the Cruel, it was rebuilt by Henry II, beautified by Henry IV, enlarged and improved, in 1537, by Charles I. Since when, successive additions have been made to it by Philip II, Philip III, and Philip IV. After falling a prey to the flames in 1734, it was rebuilt by Philip V. On this last occasion, though constructed in the Italian style, many of its parts are far from being in the purest taste; but, taken as a whole, it presents an imposing aspect, particularly when seen from the road of *Casa del Campo*.

The present view is taken from a garden close to the gate of Segovia. A chance circumstance offered me a foreground less generally known than that from the banks of the Manzanarez.



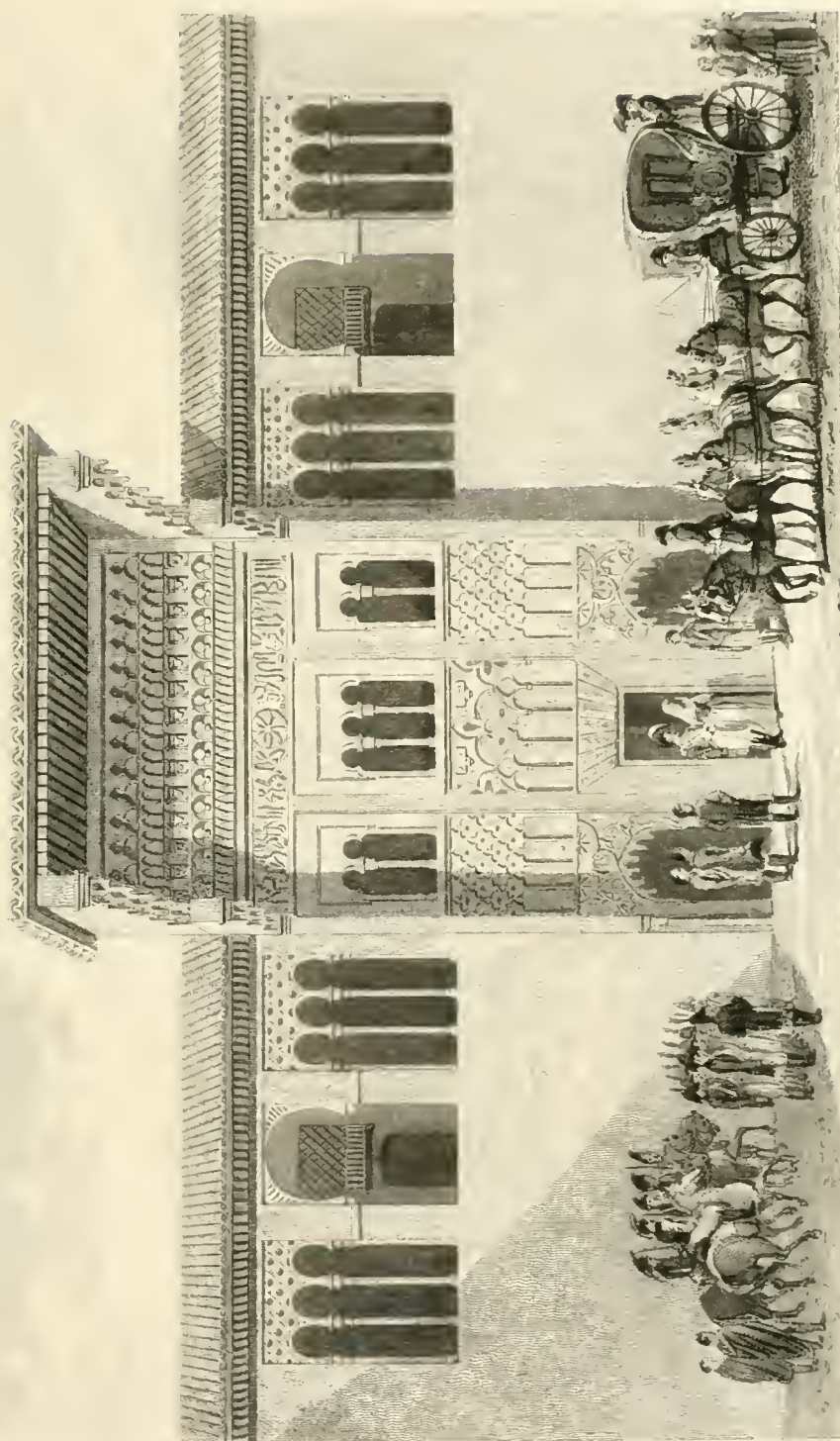
TOMB OF THE SCIPIOS.

SPAIN.

POPULAR tradition has given to this monument the name of the Tomb of the Scipios. Some writers, but little versed in antiquarian knowledge, have contended that the two statues in *basso-relievo* were those of *Cneus* and *Publius Cornelius Scipio*, who died in Spain during the wars against Asdrubal. The ancients had a particular costume for their heroes, and neither of these statues exhibits the *toga* or the *paludamentum*, which were the distinguishing dress of the patricians. The inscription is now so obliterated as to defy all attempts at reading it, and it is to be found entire in none of the Spanish antiquarians. This monument stands on the side of the high road, and fronts the sea; in the distance is seen Tarragona, which was a rich and celebrated city of antiquity. Hercules is said to have been its founder; Scipio Africanus resided there, and Cæsar gave it the names of *Julia* and *Victrix*, and wished to raise it to the rank of a Roman colony; Augustus gave audience within its walls to the Ambassadors of India, and Adrian came to preside at the restoration of its monuments.

When the barbarians invaded Spain, Euric made himself master of it. In the eighth century it was besieged and almost destroyed by the Moors. Some centuries after, it was retaken by the Counts of Barcelona; and, in fine, rebuilt by St. Oldegaire.

During the war of the succession its ruin was completed. The town is now confined to the site of its former citadel; all beyond this is a heap of ruins.



THE ALCASAR OF SEVILLE.

SPAIN.

THE Alcasar of the Moorish monarchs of Seville, when viewed in connexion with the arts and historical traditions, is the most interesting monument of the queen-city of Andalousia. Under the sway of the descendants of Mahomet, the Caliphs lavished in profusion, gold, precious stones, and marble, to render this edifice a wonder which should equal in splendour and elegance the palaces of the East. But the children of the desert, who may be said to have only encamped in Spain, returned to the desert, and were succeeded by Peter the Cruel. The Alcasar was his favourite residence. It was there that Queen Isabel received the first despatches from Christopher Columbus, announcing the discovery of a new world. At a later period, Philip V. was desirous of fixing his court there. In our own times this palace has been inhabited by King Ferdinand, whose queen was partial to the city of Seville.



ALAN, the

ALAN, the

ALAN, the

ALAN, the

MANNER OF TRAVELLING IN PORTUGAL,

BETWEEN VALENCIA AND OPORTO.

THERE are few regularly laid down roads in Portugal, and those that exist are in such a ruinous state that travellers in general seek to avoid them. Owing to this, the manner of travelling is the same as that practised in the middle ages: travellers form a caravan; the military, the monks, and the other male travellers, ride on horseback; the women are seated on mules, and the wealthy nobles in litters. The march of these caravans forms a picturesque object, particularly when seen winding through the defiles of the mountains. The extraordinary sensation felt by meeting in the nineteenth century with the manners and customs of the thirteenth in all their purity, is sometimes heightened by the *bizarre* costumes of the motley crowd.

Valencia, as a fortified place, ranks as third in the kingdom of Portugal. It is situated on the banks of the Minho, opposite Tuy, a Spanish city in the province of Galicia. These two towns are such near neighbours as to be within cannon-shot of each other; they are built upon the platforms of the heights which command the mouth of the Minho.





Taylor del.

A. B. T. S.

MUR DE L'ALHAMBRA A GRANADA

WALLS OF THE ALHAMBRA A GRANADA

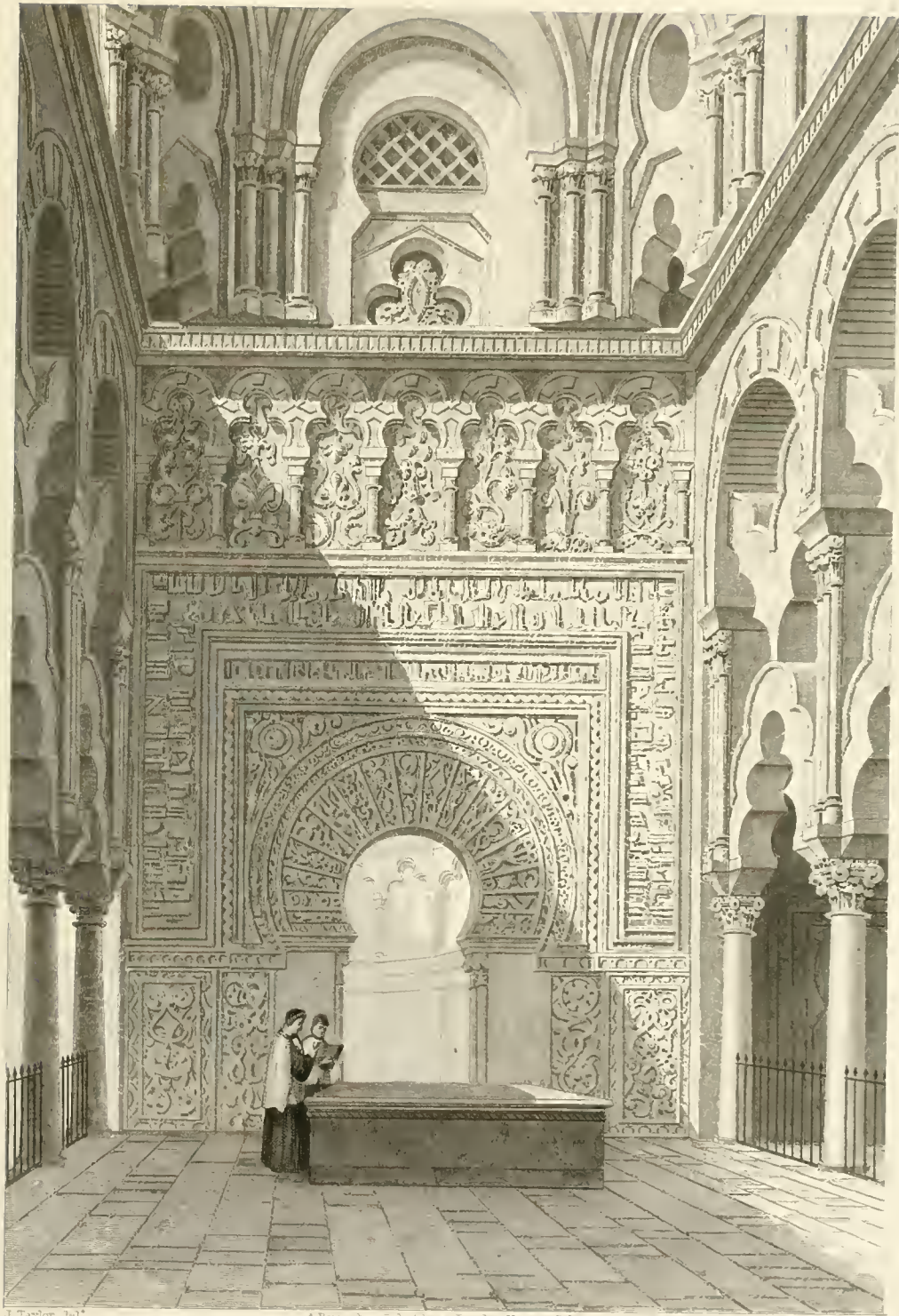
WALLS OF THE ALHAMBRA AT GRENADA.

SPAIN.

It is impossible to describe or paint the beauty of the external aspect of the *Alhambra*. Seated on a hill which commands the city to the East, this fortified palace was (the *Albayzin* being the other) one of the two points which overlooked Grenada, and defended this last bulwark of the Moorish power in Europe against the Christians.

The character of these ruins is most imposing. Their forms call to mind the architecture of the Lower Empire; the materials have assumed a sombre and austere colouring, which contrasts finely with the vivid green of the parasite plants that profusely cling to those crumbling ruins, as if to keep them together and preserve them from the action of the atmosphere. In the distance is seen the extremity of the chain of the *Sierra Nevada*.

The view is taken from the *Belvedere*, called the *Queen's dressing room*: it is a square pavilion, open on all sides, and surrounded by a terrace, the roof of which is supported by white marble columns.



J. Taylor del.

A. Parry sculp. London H. & F. Parry n.

SANCTUARY OF THE ALHAMBRA, GRANADA, SPAIN

ENTRANCE OF THE
SANCTUARY OF THE ALKORAN.

SPAIN

THE entrance of the hall where the Alkoran was kept, is that part of the mosque of Cordova which has suffered least from the injuries of time. It may serve to give a very accurate idea of the magnificence of the ancient masters of Spain.

The interior of this hall is an octagon, the diameter of which is about fifteen or sixteen feet; it is lighted by a cupola, which is formed of a single block of marble, and covered over with ornaments of the most elaborate and exquisitely finished workmanship. There is a profusion of gilding, and several columns of precious marble.

The Arabian historians assert that this part of the edifice was imitated from the palaces of Bagdad and Damascus. If this assertion be true, it must give great importance to these antiquities in the eyes of the lovers of the fine arts.

Since the conquest of Cordova by the Christians, this sanctuary, in which was deposited the sacred book of the Mahometans, has been transformed into a chapel, which belonged to the Dukes of Alba, one of whose tombs is still to be seen there.



THE VILLAGE OF ST. MARTIN, SEEN FROM THE CASTLE OF ST. MARTIN.

Engraved by J. G. Smith, del. & J. G. Smith, sculp.

SAINT SEBASTIAN.

SPAIN.

THIS town, seated upon a rock between two arms of the sea, is celebrated for the sieges it has sustained. It was entirely destroyed during the war of independence. The port is very circumscribed, and is incapable of containing more than thirty vessels. The peninsula of Saint Sebastian, as seen from the surrounding heights, offers some admirable views. The environs are covered with the ruins of military works, and at every step are found human bones and fragments of warlike weapons mingled together. In the midst of these ruins, the Biscayan shepherds may often be heard *improvising* their pastoral songs.



LAURENCE DE BATTRE LE P. 16

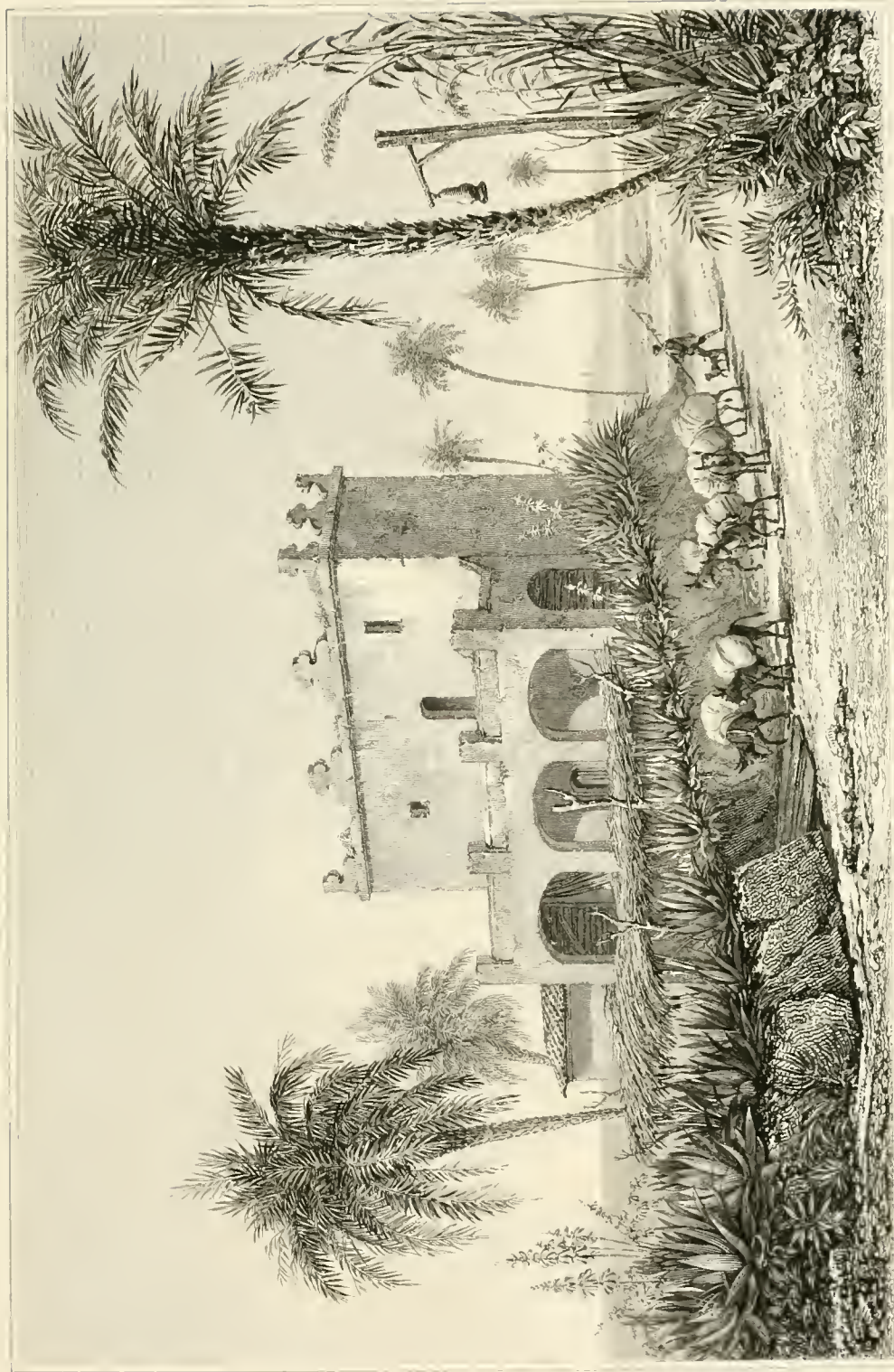
THE ENGRAVER'S NAME AND ADDRESS

MANNER OF THRESHING CORN IN ANDALOUSIA.

SPAIN.

THIS manner of threshing corn was in use amongst the ancients, and is still practised in Italy and all over the East. In Andalousia it offers a very picturesque spectacle. Three or four mettlesome horses, slightly reined, but guided with great address, are made to wheel rapidly over a small space of ground covered with corn in the ear, from which their hoofs press out the grain. This method appears certainly a little barbarous, but has the advantage over the more modern one, of being much more expeditious.

The pitcher suspended from the pole, is thus placed for the purpose of allowing the water it contains to become refrigerated by evaporation; the labourers under the burning sky of Andalousia being obliged to drink abundantly of cold water.



THE TEMPLE OF THE GODS AT THE CITY OF THE GODS

THE TEMPLE OF THE GODS AT THE CITY OF THE GODS

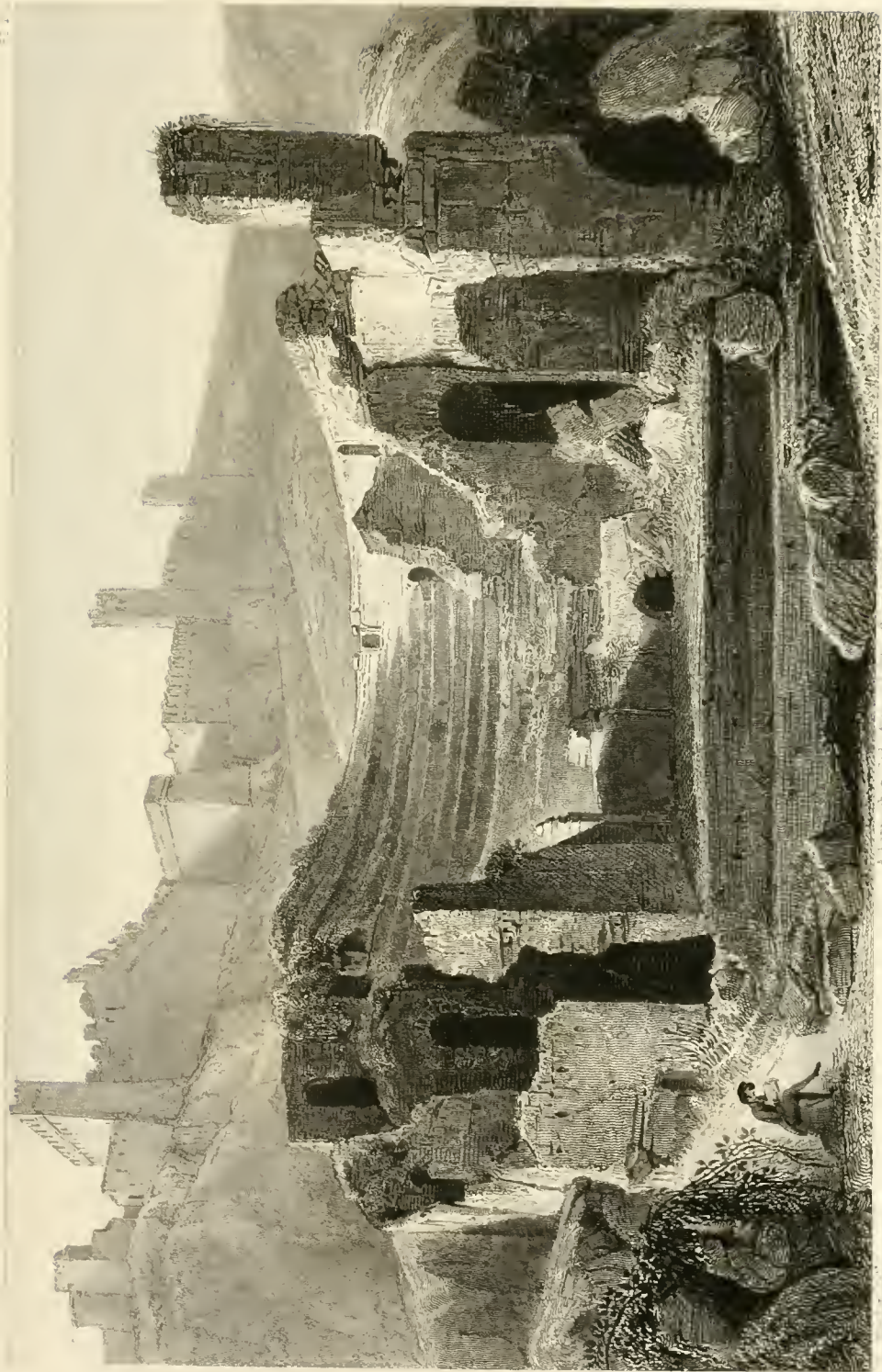
THE TEMPLE OF THE GODS AT THE CITY OF THE GODS

A FARM IN ANDALOUSIA.

SPAIN.

THIS farm is in the neighbourhood of the *Puerto Santa Maria*. To the eye of the painter it offers a very picturesque object, though in the estimation of the agriculturist it must appear a very poor one. This view may be looked upon as the type of all the farming establishments in the south of Spain. It is only in the kingdoms of Murcia and Valencia that the people seem to attach any great importance to the cultivation of the earth. The farmers in the neighbourhood of Valencia have made of the surrounding country one vast garden, which may stand a comparison with the best cultivated grounds in France or in England.

The house, which has some points of resemblance with the habitations of the peasantry in the kingdom of Naples, is surrounded by a wide ditch planted with aloes, the thickly-woven branches of which form an almost impenetrable barrier. The palm trees which grow in the open air near Xeres and Cadix are merely ornamental; but at Orihuela, near Elche, there is a forest of palm trees, the dates of which are gathered for exportation.



THE TEMPLE OF SOLOMON, AS IT APPEARED IN 1834.

THEATRE

OF MURVIEDRO, THE ANCIENT SAGUNTUM.

SPAIN.

ACCORDING to the most accredited tradition, Saguntum was founded by a Greek colony. Being an ally of Rome it was besieged by Hannibal. The inhabitants, reduced to extremity, erected piles of wood, on which they placed their most precious effects, and after setting fire to them precipitated themselves into the flames. The conqueror found only ashes and ruins. After the close of the second Punic war, the Romans, to recompense such heroic fidelity, adorned the city with temples, circuses and theatres. During the middle ages it was again destroyed; occupied by the Goths, the Moors, and in the present century by hostile armies, it now presents but a heap of ruins.

The most important remains are those of the Roman theatre. The part of the theatre appropriated to the audience rests upon the side of the mountain in the summit of which is the citadel of Murviedro. There are no vestiges of the hemicycle that crowned this vast monument. The *proscenium* is at present covered with ruins; this theatre was capable of containing eight thousand spectators.

Sixty years back a Corregidor caused a dramatic representation to be given there, and sought to check the progress of its destruction, but war put an end to his generous intentions. This view is taken from the *postscenium*, and exhibits the *scenium*, formerly covered with marble porticos, and the immense rows of seats which formed the amphitheatre.



J. T. ...

A Particular of the Life and Death of Henry VIII.

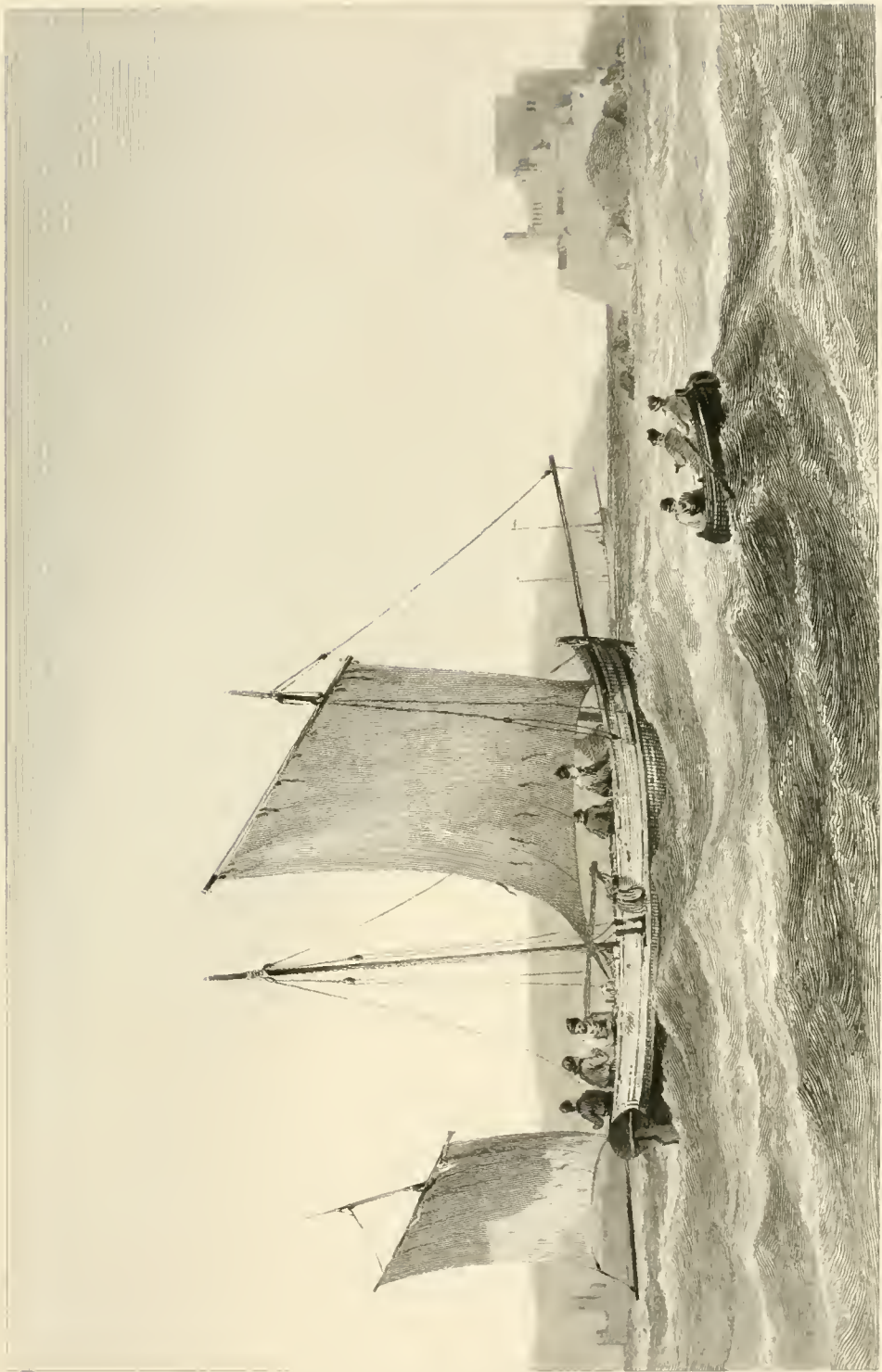
MORTAL REMAINS
OF THE MARQUIS DE POMBAL.

PORTUGAL.

In a ruined church belonging to a convent of the order of Saint Francis, in the Village of Pombal, a monument was to have been erected to one of the greatest statesmen that Portugal has produced.

His coffin, covered with a pall, was confided to the care of some monks. It has now remained nearly a century above ground. The man who enriched his country with so many monuments, who was the protector of the arts and sciences, has not yet obtained from the Portuguese a few stones to shelter his ashes.

During the last war, a part of the church was consumed by fire, and the coffin of the Marquis de Pombal might have shared the same fate, but for the exertions of the monks.

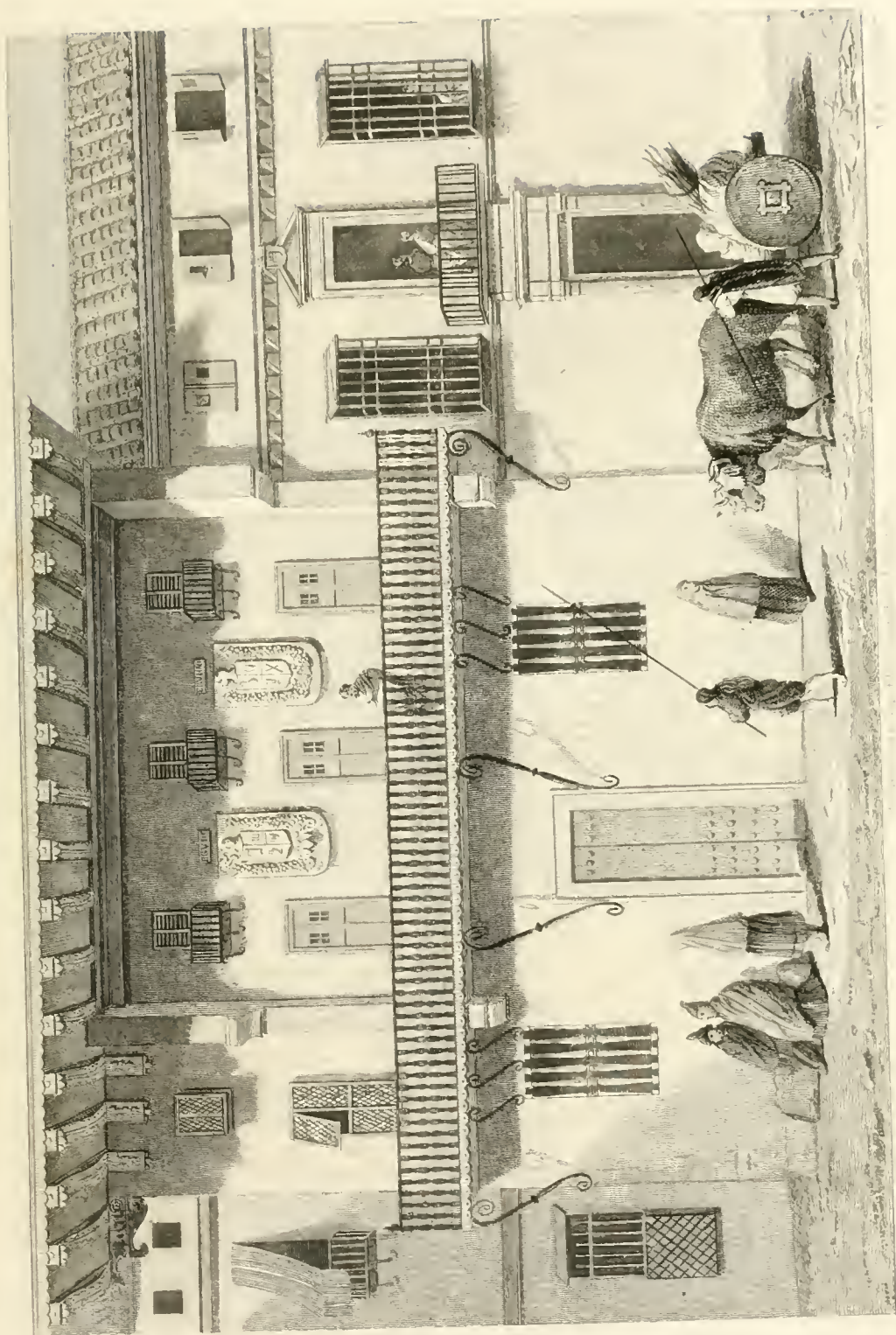


FORT SAINT ANTONIO AT CORUNNA.

SPAIN.

CORUNNA is a good port, tolerably well defended, principally by the Castle of *San Antonio*, which is built upon an islet that stands out a short distance in the bay. The town derives its name from *Coruña*, a corruption of *Columna*, by which the tower situated to the North of the peninsula is known. At the extremity of this peninsula there is an ancient building, called the *Tower of Hercules*, now made use of as a light-house, and which may be seen from sea at the distance of fifteen leagues. The boat seen in the foreground is one that plies for passengers between Corunna and Ferrol.

Corunna was taken by the French in 1809. It was before its walls that the brave General Moore was killed. In 1823, General Bourk took it after a month's siege.



HOUSE OF AN HIDALGO,

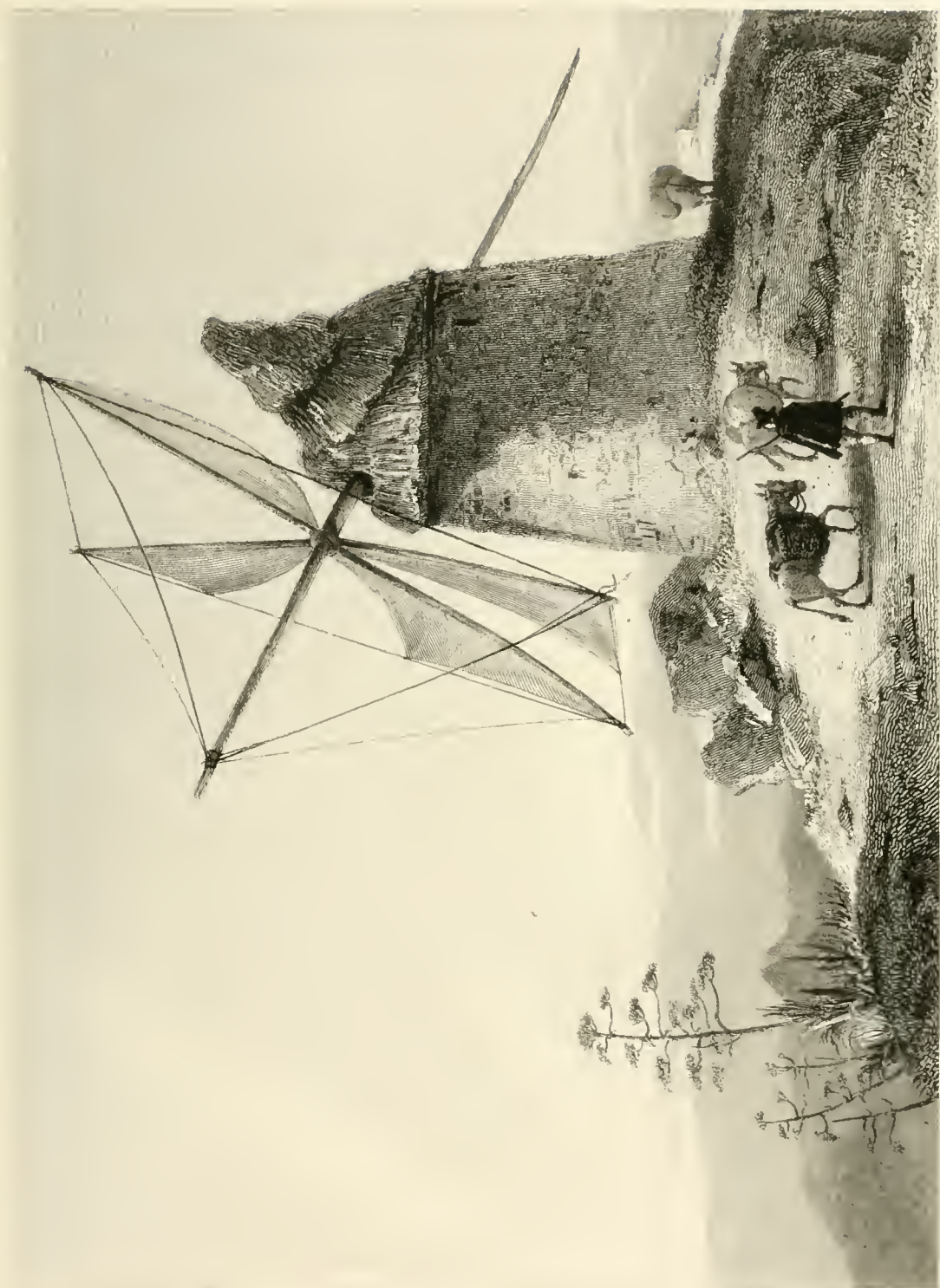
IN THE GREAT STREET OF TOLOSA.

SPAIN.

IN the north and south of Spain, the houses are built in two different styles, both of which bring to mind the construction of the houses in Italy. Under this point of view, Biscay resembles Lombardy, and Andalousia the kingdom of Naples. But all the architects from the foot of the Pyrenees to Cadix, have adopted a species of ornament which has acquired great celebrity in Spain; viz. the balcony—a part of the house without which the existence of the Spanish fair would lose half its charms, for it is here that all the fictions of romance writers are realized. In some rare instances, ancient prejudice induces the owner of the house still to preserve the light trellis-work which formerly enclosed the balconies. But this prejudice, like many others, is fading away; and, generally speaking, a fan now suffices to shield a beautiful Spanish woman from the prying eyes of admiration, when, issuing from the church, she returns home to spend the remainder of the day in the balcony.

The *Hidalgo*, or Spanish gentleman, never fails to have his coat of arms sculptured with great pomp and ostentation upon the outside of his house; and as it sometimes happens that the habitation of an hidalgo is not of vast dimensions, in such case the sign is as large as the front of the house.

The streets of Tolosa are neither very wide nor very clean; it is nevertheless one of the handsomest towns in the province of Guipuzcoa. The inhabitants are industrious. The excellent sword-blades manufactured there are in high repute amongst the brave Biscayans.



THE TOWER OF ST. PETER'S, ALBANY, N. Y.

ALBANY, N. Y. - THE TOWER OF ST. PETER'S, ALBANY, N. Y.

MILL

IN THE VICINITY OF VILLANOVA DE MILFONTES.

PORTUGAL.

THE Portuguese mills have a very extraordinary appearance, owing chiefly to the shape of their arms or sails, the construction of which differs from that of all other mills in Europe.

Villanova de Milfontès is a little town, situated at the mouth of a river which flows from the *Sierra de Monchique*. Formerly there was a port here, formed by a little bay and defended by a castle, which might have been of some importance at a period when the Moors made such frequent incursions upon the coasts of the Kingdom of the Algarves; at present a dangerous bar and banks of quicksands hinder any vessels larger than small fishing boats from entering the port.

Fig trees from twenty to thirty feet high overshadow the moat of the castle, and aloës plants as luxuriant as those of Andalousia. shoot up their stems crowned with flowers along the shores of the bay, and by the sides of the roads, whose windings are lost amongst the gardens that surround Milfontès.



Pl. 11.

Arch. des Palais de l'Empire de Constantinople.

THE IMPERIAL PALACE OF CONSTANTINOPLE. VIEW OF THE COURTYARD.

ENTRANCE OF THE CATHEDRAL OF SEVILLE.

SPAIN.

THE Cathedral of Seville is one of the most considerable monuments in Spain; it was built in the fifteenth century, upon the ruins of a mosque. The only remains of the Moorish building which still subsist are the court, which we have designed, and the *Giralda*. Under the orange trees with which this court is planted, there is a white marble pulpit, affixed to the wall of a Moorish pavilion. It is from this pulpit that the monks most frequently preach to the people.

The Cathedral of Seville possesses a very fine collection of pictures, amongst which are several by Murillo, and also the celebrated picture called *La Gamba*, by Louis de Vargas. Opposite the choir is a marble slab indicating the spot where lie the ashes of Christopher Columbus.

The library contains 20,000 volumes.

The hall of the chapter is encrusted with the most precious marbles, and equals in this respect the splendid palaces of Genoa. In this edifice there are various private chapels; the whole number of altars is eighty-two, at which three hundred masses are celebrated every day. The lofty and spacious aisles, the gorgeous vestments of the priests, the children bearing censers filled with burning frankincense, and the voices of the musicians and the people, combine to give a solemn and ideal character to this magnificent structure.



J. Taylor del.

W. H. & M. STUBBS, 10, FLEET STREET, LONDON, W.C.

COURT OF A JEW'S HOUSE, AT TETUAN.

AFRICA.

THIS Court is particularly curious from its being an exact representation of Moorish architecture in the ninth and tenth centuries. The ruins of those palaces which I visited in Africa, offer, upon a more extensive scale, the same distribution of apartments and the same ornamental details in the construction.

The principal figure seen in the engraving is the old Jew Alboudarem, Vice-Consul of France; he was walking up and down his court when we made the drawing. The costume of the men is much more simple than that of the women, and the beautiful Jewesses of Tetuan alone arrogate to themselves the right of wearing gold and jewels. The Jews, in this particular, imitate the Moors, who are very sparing of ornament upon their clothes, their religion (as sectarians) not permitting them any other luxury in dress than the addition of silk to their woollen garments. The silk made use of is not to exceed the weight of two ounces. This prohibition does not extend to arms, which are richly ornamented.

The town of Tetuan dates its origin from the expulsion of the Africans from Grenada. The traditions of this event, important in the history of the Moors, are widely spread amongst the people. The inhabitants of Tetuan are still fond of showing the keys of their ancestors' houses in Grenada, and indulging in the hope of one day returning to that kingdom, which, in their imagination, surpasses all other known regions: they say it is Syria for the mildness of the climate; India for flowers and perfumes; Hegiaz and Cathay for the productions of the earth and rich mines; and Aden for its beautiful shores.



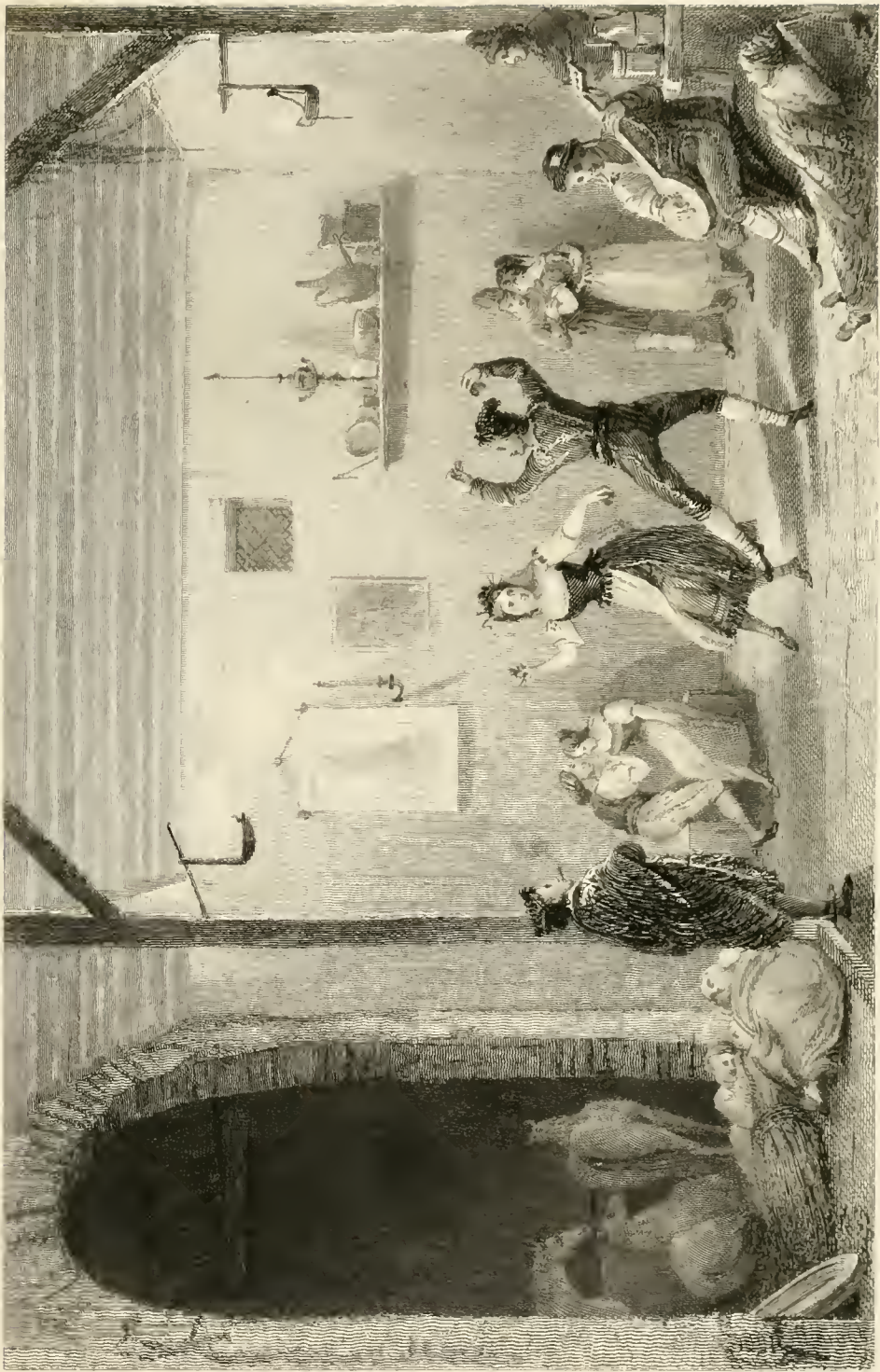
A CASTLE OF THE MIDDLE AGES, AT POMBAL.

PORTUGAL.

ALL the feudal castles of Europe offer nearly the same character in their general construction: there is a principal tower built upon a rising ground which forms the keep, surrounded with walls and other works, more or less extensive, according to the rank which the lordly possessor held in the province or kingdom. The peculiarities of the surrounding country modify but very slightly the general aspect of these buildings, and the old feudal ruins that I have seen in Lombardy, Tuscany, Switzerland and England, present considerable similitude of plan and elevation: the only exceptions I have seen are the Castles of Heidelberg in Germany, of Coca in Spain, and the feudal residence of the Duke of Northumberland on the borders of Scotland.

But in every country, the narrow path cut in the rock which leads to the postern, mysterious entrance of the old edifice, the long corridors, the secret staircases, the draw-bridge and porteullis, call up romantic recollections.

The ruins, the view of which we here present, were those of the residence of the lord of Pombal, which afterwards came into possession of a Moor by the chance of war, and was finally occupied by the Knights-Templars: alternately belonging to Mussulmans and Christians, its keep has served as a harem and a cell; its walls have contained within them the voluptuous Arab surrounded by his female slaves, and the Portuguese Knight of the Court of Don Pedro, whose life was devoted to the love of a single mistress. All that is wanting to the ruins of Pombal is a romance-writer like Sir Walter Scott, or to be visited by the author of *Jean-Sbogar*.



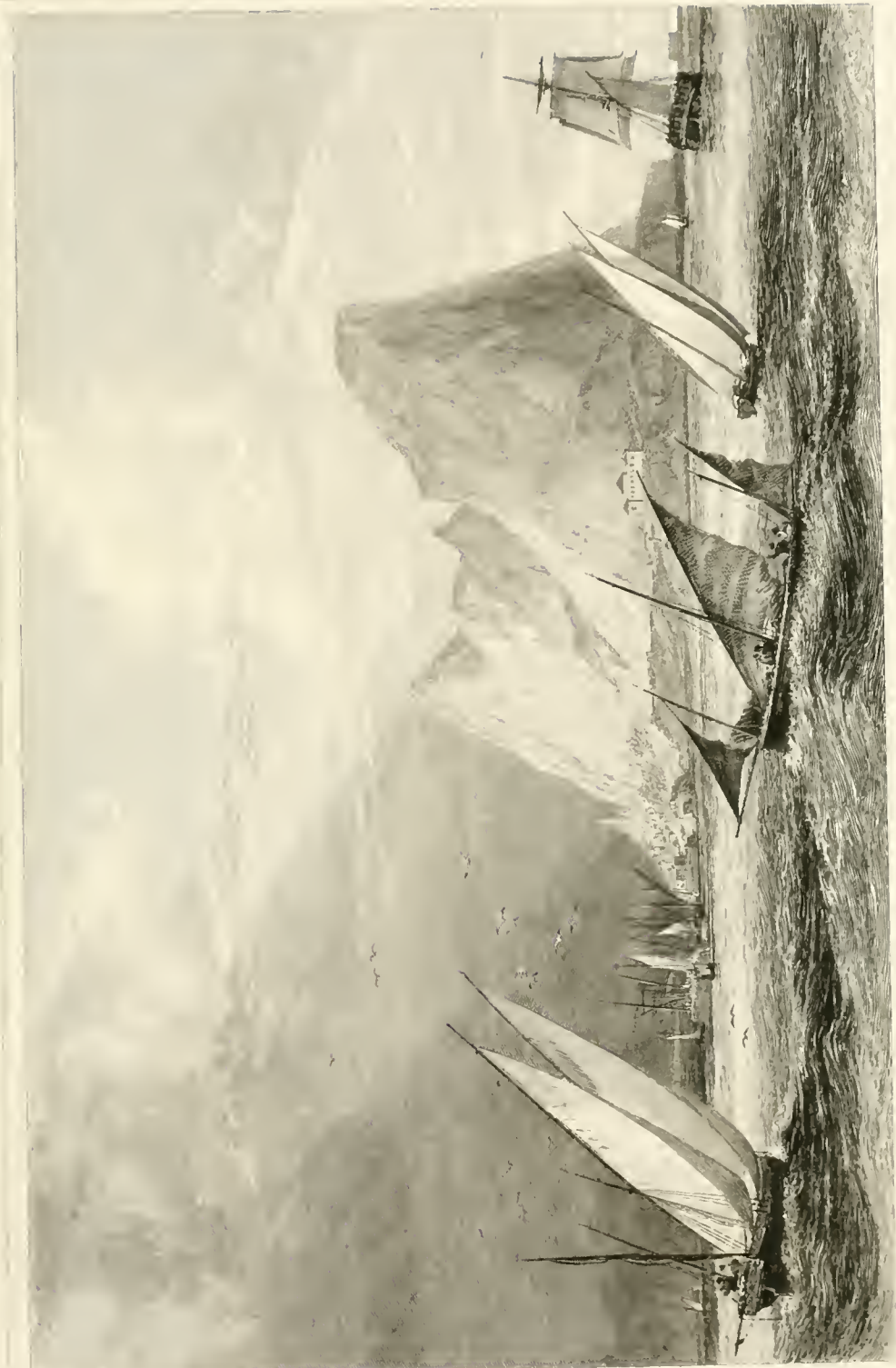
INN OF GOR.

SPAIN.

THE Inns, which the Spaniards call *venta* and *posada*, the only places of shelter for travellers on the high roads, are the most wretched of their kind in Europe. Those in the south of Spain are a little superior to the others, and deserve particular mention from the amusing company they often contain, and the interesting and picturesque scenes they exhibit.

The muleteers are never so fatigued but that they can get up a *fundango* or a *seguilias* after supper; and the master of the house, who goes about giving his orders with a guitar under his arm, is always ready to set his guests a-dancing.

We have never, even at the most brilliant concerts, heard a guitar-player superior to Don Juan Fernandez, host of the *Fontana del Oro*, in the village of Gor, in the kingdom of Grenada; and he is unrivalled in his performance on the guitar of the national air called the *Spanish Retreat*.



THE GREAT ICEBERG, 1853

THE GREAT ICEBERG, 1853

THE GREAT ICEBERG, 1853

VIEW OF GIBRALTAR,

TAKEN FROM THE ROADS.

THE Rock of Gibraltar is one of the Pillars of Hercules. The opposite mountain on the coast of Africa formed with Mount Calpe those limits, which the ancients but rarely ventured to pass. The Egyptians, Phenicians, Greeks, and Romans successively formed establishments there. Gibraltar is joined to the Continent by a sandy isthmus. The rock rises between the waters of the two seas, to a height of fifteen hundred and fifty feet. Some engineers state it to be in breadth four thousand five hundred feet, and in length, from the Old Mole to the southern extremity, where terminates the strait, fifteen thousand six hundred feet.

The storms in these straits are very dangerous. The peals of thunder are repeated a hundred-fold from the cavities in this rock ; these echoes are quite as terrific as those of the Alps.

Upon this mountain of granite, whose aspect is so rugged, nature has been prodigal of her botanical treasures; the plants of the two Indies take root and flourish there. As a drawback upon these advantages, however, venomous reptiles are found in abundance there, and on the heights are troops of monkeys.



J. J. J. J. J.

A Paris, chez le fils de...

X. 1857

IMPRIMERIE DE LA LAMARCA, 1857

REVUE DE LA LAMARCA, 1857

A WINDOW IN THE ALCAZAR OF SEVILLE.

SPAIN.

FROM this window is seen *La Torre del Oro*, a Roman monument whose base is washed by the Guadalquivir. A small space near this tower is now used as a landing-place, though a chain formerly barred all access from the river.

The tower lies close to the splendid gardens of the Alcazar, with which it is connected by a gallery. The people relate that Padilla, mistress of Peter the Cruel, frequently went thither to meditate on the means of softening the natural ferocity of her lover, but we never heard that her meditations produced any beneficial effects. The gardens are said to have undergone few alterations since the time of the Moors; there are nevertheless some modern constructions exhibiting rather an indifferent taste. Yet the Alcazar is in such admirable preservation, and the numerous poetical inscriptions on its walls so striking, that the mind has no leisure to indulge in cold criticism.

The window from which we discover so many admirable objects is itself a masterpiece of architecture.



VIEW OF TOLOSA.

SPAIN.

TOLOSA, seated in a pleasant valley almost in the centre of the province, is watered by the Araxes and the Oria, the latter of which rivers runs into the Ocean.

The large building in the background of the picture is a Convent belonging to the order of Saint Francis, whose inhabitants have shown themselves altogether worthy the reputation acquired by the Spanish monks in the late wars. It is on the right of the road leading from the town, and is of a gloomy aspect on a near approach.

We must not confound Tolosa with the scene of a memorable battle between the Christians and the Moors in 1212. The latter place is called by the Spaniards *Las Navas de Tolosa*, and is situated at the foot of the Sierra Morena mountains, between La Venta de Miranda and the village of Albiso.



FISHERMEN

FROM THE COAST OF GIBRALTAR TO MALAGA.

SPAIN.

THE shores of the Mediterranean, from Gibraltar to the Straits of Messina, are covered with groups of fishermen offering the most varied and picturesque appearances. The inhabitants of the kingdoms of Valencia, Catalonia, and of the states of Genoa and Naples, present a thousand subjects for pictures of which our marine painters have no idea, and which might serve to vary the numerous collections of Dutch sea views, in which the canvas is exactly divided in the middle by a horizontal line, in order to exhibit a calm ocean of a leaden colour rolling in upon a greyish strand. I beg leave to point out to those landscape painters of talent, Messrs. Turner, Calcott, Eugene Isabey and Gudin, the marine scenery of the Mediterranean; but particularly the groups of wandering fishermen between Malaga and Gibraltar. These guests of the sea have no home on land; where they sojourn only during the rage of the tempest or the time necessary to dry a few fish. On these occasions they draw their boats ashore, and pitch a very clumsily constructed tent, which is struck as soon as the storm has passed away. These fishermen are born and die in their barks. Their funeral ceremonies are very simple. The family, after a short prayer, wrap the deceased in a piece of sail-cloth, which serves for shroud and coffin, and commit him to the deep.



VIEW OF BARCELONA.

SPAIN.

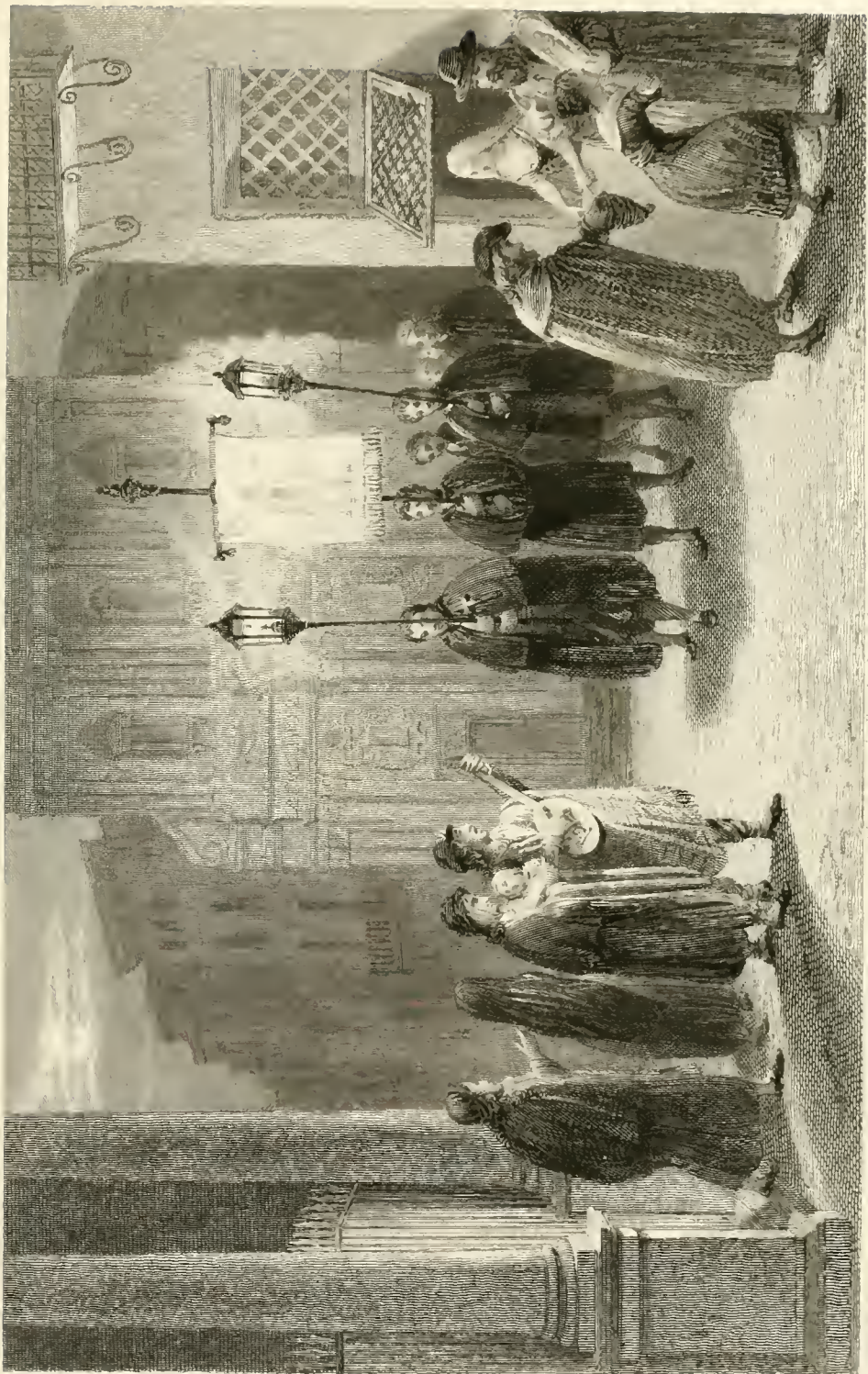
CATALONIA is one of the finest provinces of Spain, and the most remarkable for the courage and industry of its inhabitants. Skilful sailors and excellent soldiers, they have carried their arms and commerce into every part of Europe, and at one period made the Greek Emperors tremble in Byzantium. During our recent campaigns, the valour of the Catalonians extorted more than once the admiration of their enemies.

This province formerly belonged to France; Charlemagne gave it a code of laws; and at a later period, Raymond Beranger, Count of Barcelona, a celebrated troubadour, held under his dominion Catalonia, Cerdagne, the county of Foix, and a great part of Languedoc.

Barcelona, the capital of the province, was the cradle of troubadour poetry, called *La gaye Science*. During the war of the Succession it was not till after a long and sanguinary struggle that it opened its gates to Philip V. Some writers pretend that it was founded by Hamilcar, the father of Hannibal.

Barcelona was the chief seat of the Gothic and Arabian dominion; it remained, however, but a short time under the power of the infidels. Its princes gave Kings to Sicily, Counts to Provence, and Dukes to Athens. On becoming Kings of Aragon they united it to the crown, and afterwards incorporated it with the Spanish monarchy. In 1821 and 1822 it was visited with all the horrors of a dreadful plague, and lost one half of its population.

The entrance of the port is rendered difficult by a bar which stretches across it. The present view is taken from the neighbourhood of Mont-Joui.



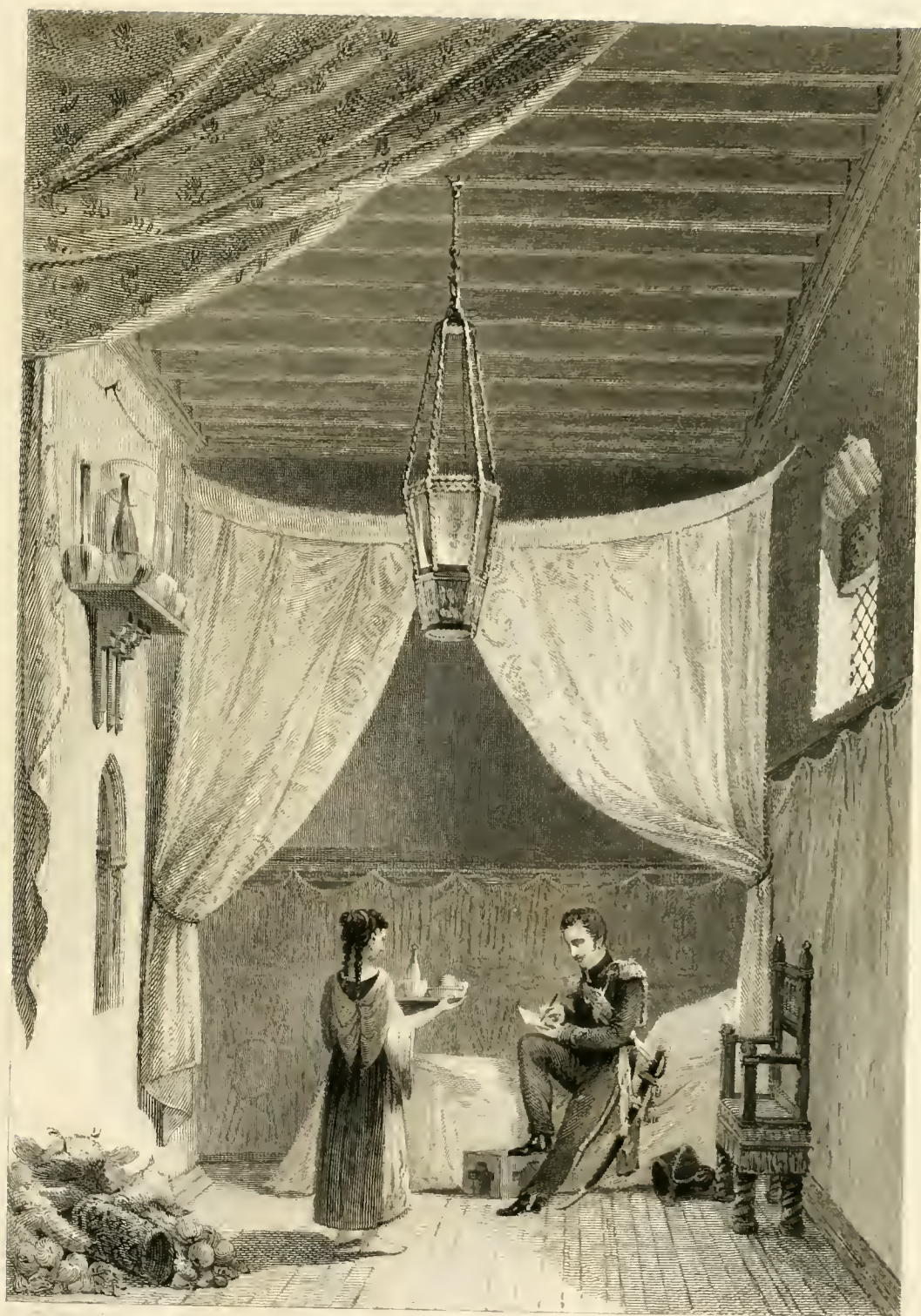
THE LITANIES AT COIMBRA.

PORTUGAL.

It is impossible to paint the admirable effect produced on the imagination by the customs and ceremonies of the Catholic worship amidst the scenery of the south of Europe. The Rosaries or Litanies had their origin in a solemn and pious duty, now only observed in some remote towns, which have little communication with the capital. Towards evening, when the Angelus bell announces sun-set, the inmates of every house, sing, either at their windows or on the threshold of their door, in chorus or singly, the Rosary and Litanies of the Holy Virgin. It was six o'clock when I arrived at Barcelos; the whole population were engaged in prayer; from ten thousand hearts was breathed a hymn in praise of the divinity, in which the voices of children were mingled with those of young girls and old men. To conceive the emotion produced by such a scene, one must be acquainted with the taste this people have for music, and the fervour with which they take part in ceremonies of this kind.

On most occasions, an image of the Virgin is carried about the streets. The procession is preceded by torch-bearers; and a member of the confraternity collects the offerings, which are destined for the support of a chapel or the construction of a Madonna.

I have seen similar ceremonies in the Roman States, and whether it be that the beautiful nights of Italy lent an equal charm to the scene, they always produced the same delightful effect upon my imagination.

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INTERIOR OF A HOUSE AT TETUAN.

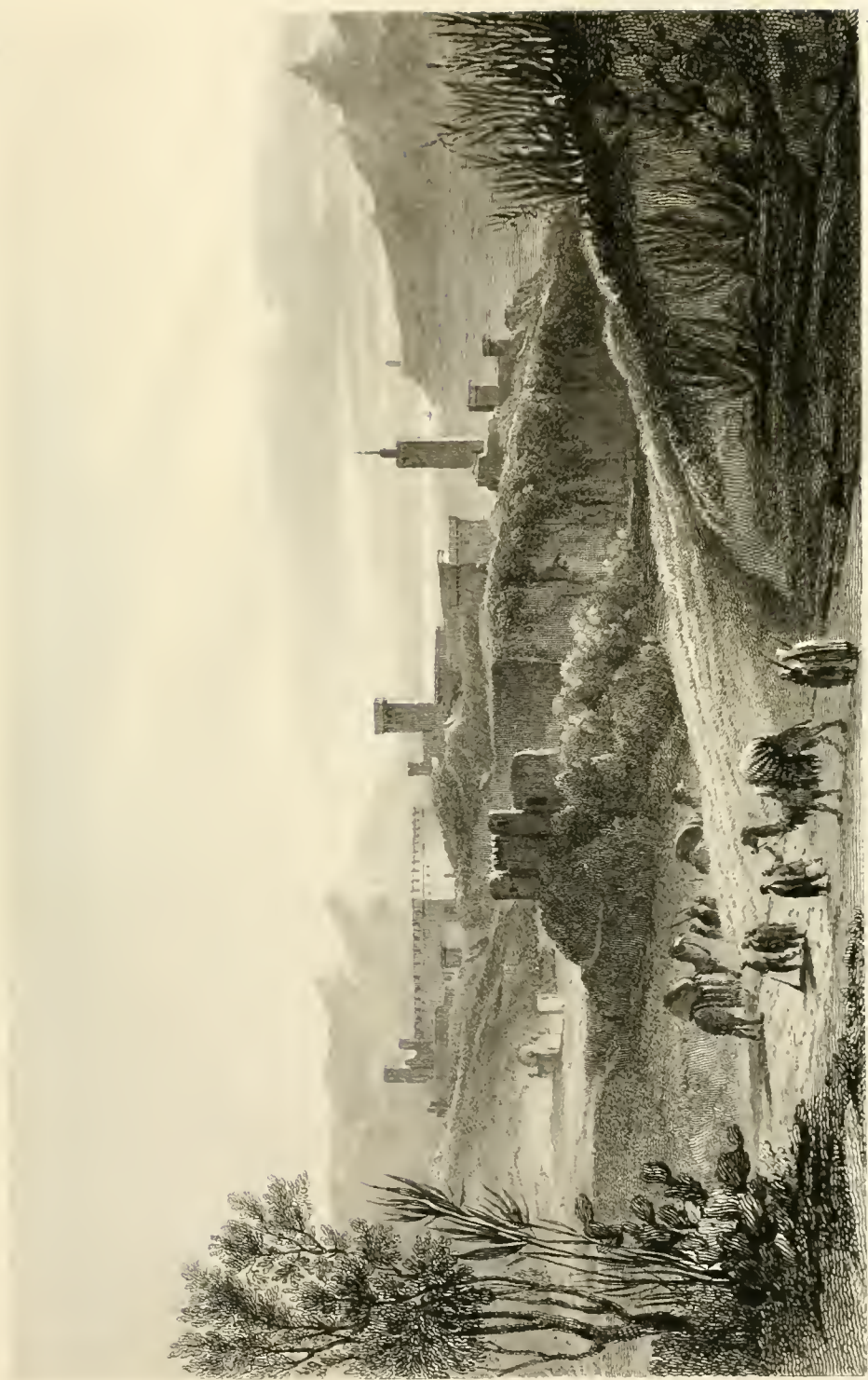
AFRICA.

THE houses of Tangiers and Tetuan are constructed nearly after the same plan as those of the East: there is a principal square court, with a covered gallery on a level with the first story. The doors of all the apartments open on this court.

At Tetuan we were invited to the house of the Jew Alboudarem. The accompanying view is that of the room in which we were received. There was in the decoration of this apartment a mixture of Moorish and Hebrew taste that produced a very picturesque effect. While designing it, the daughter of the master of the mansion, Signora Chimol, came in with fruits and refreshments for my fellow-traveller.

The Jewesses of Tetuan are celebrated for their beauty throughout the empire of Morocco; their features, which have an antique cast, and their fine black eyes, full of voluptuous melancholy, have procured them this reputation for beauty. Their costume is calculated to set off their charms; it is generally very rich, being covered with gold and pearls; even their linen is embroidered with gold. Their arms are encircled by bracelets of Grecian form; and light sandals defend, without concealing, their white and elegantly proportioned feet.

Shakspeare has accurately described the natives of Italy, without ever having been in the country, in his *Romeo and Juliet*; and Sir Walter Scott has painted with a master-hand the Jews of the middle ages, in his admirable romance of *Ivanhoe*. The models of these delicious portraits are still to be found at Tetuan.



ENTRANCE OF THE BAY OF TANGIERS.

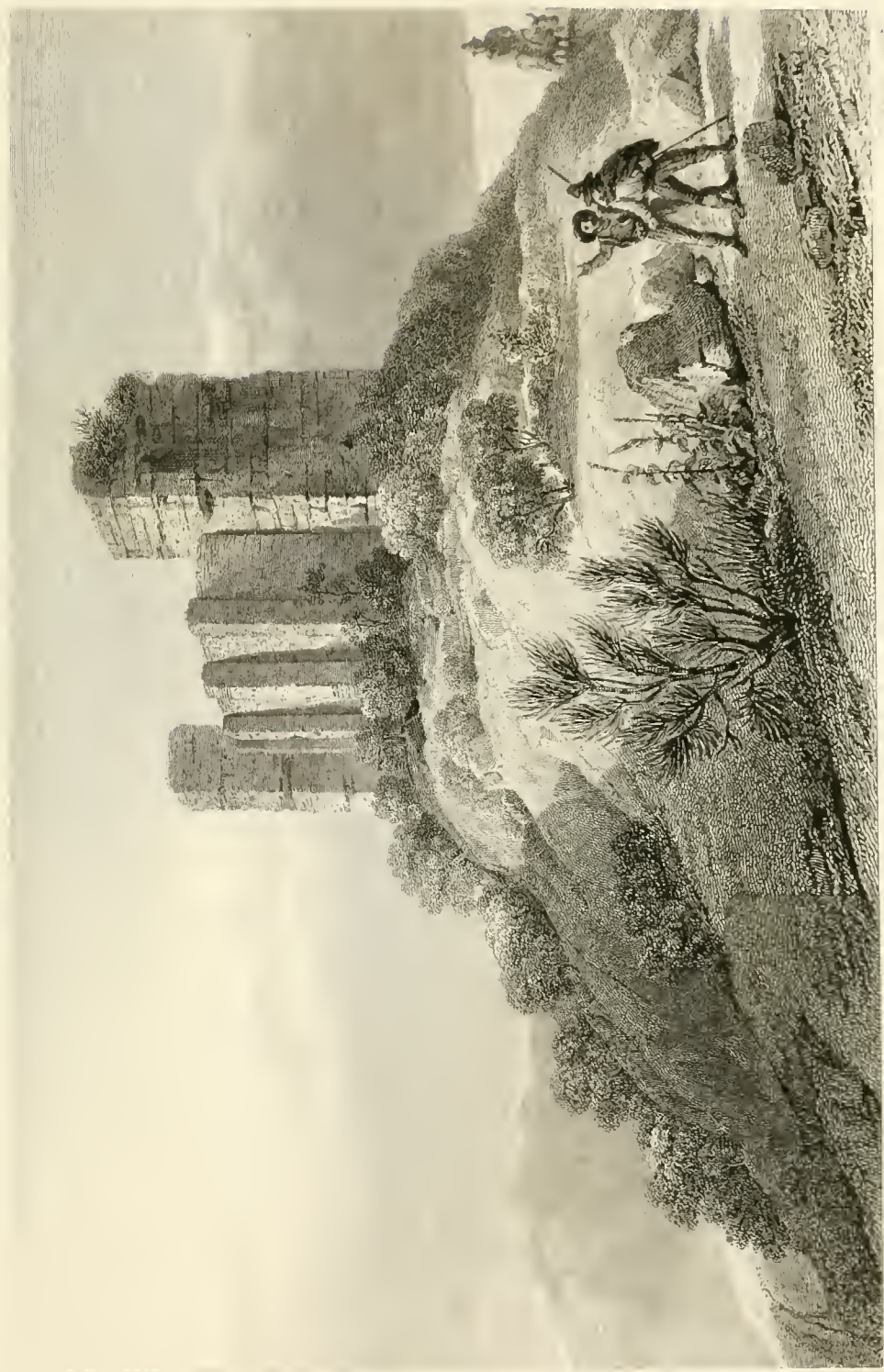
AFRICA.

THE entrance of the bay, which the Moors call *Tinja*, is dangerous, particularly to those vessels which have doubled Cape Spartel.

This view is taken from the heights which overlook the town, and from the road leading from Fez to Morocco. The large square building to the left is the Alcazar, the residence of the Pacha, who commands Tangiers. The little *rigie* to the right is a place of refuge for the independent Moors, and should be avoided, for there is no sort of stratagems to which the Arabs do not resort to draw vessels to this part of the coast, where they are plundered, burned, and the crews massacred or sent as slaves into the interior of Africa. These horrible scenes pass within view of the European consuls, who have not always the power of rescuing their countrymen.

The peak of the mountain to the extreme right is the Monkey-mountain, which commands the Straits of Gibraltar; nearer is the town, and still nearer to the right is the minaret of the Mosque. In the country, to the left, is seen a little edifice surmounted by a dome—it is the retreat of a Santon.

Some camels, forming part of a caravan from Mogadore, occupy the foreground.



VIEW OF THE REMAINS OF THE TEMPLE OF SATURN, ROME.

THE RUINS OF A MOORISH CASTLE

AT ALCobaça.

SPAIN.

THE ruins of the Castle of Pombal are Gothic ; those that we visited at Alcobaça are Moorish. The square towers denote a remote antiquity : the Arabs borrowed this form and manner of construction from the Greeks. The circular towers belong to the Latins ; they were generally adopted in their fortifications in the middle ages by the people of the north.

The Castle of Alcobaça, like the fortress of Grenada, was built by the Arabs of the tenth century ; it is situated upon the platform of a little mountain that commands the town, and from its walls may be traced the entire plan of the vast monastery of Alcobaça.

It presents the same picturesque appearance as the castle of Robert-le-Diable, in Normandy.



J Taylor del.

A. Smith sculp.

TOUR DE GOMARRES

TOWER OF GOMARRES

TOWER OF GOMARES.

SPAIN.

THE Tower of Gomares, within the *Alhambra*, is near to the prison of the Queen Sultana. In this part of the edifice is situated the Hall of the Two Sisters, remarkable for its admirable proportions and splendour of ornament; the roof, from its extraordinary elegance, is particularly worthy of observation. In the background is seen a part of the city of Grenada, and the plain of Vega, celebrated as the scene of the last conflicts between the Moors and Christians, and as the site of the camp of Ferdinand and Isabella.

The hill, on which rest the ruins of the Alhambra, is covered with trees.

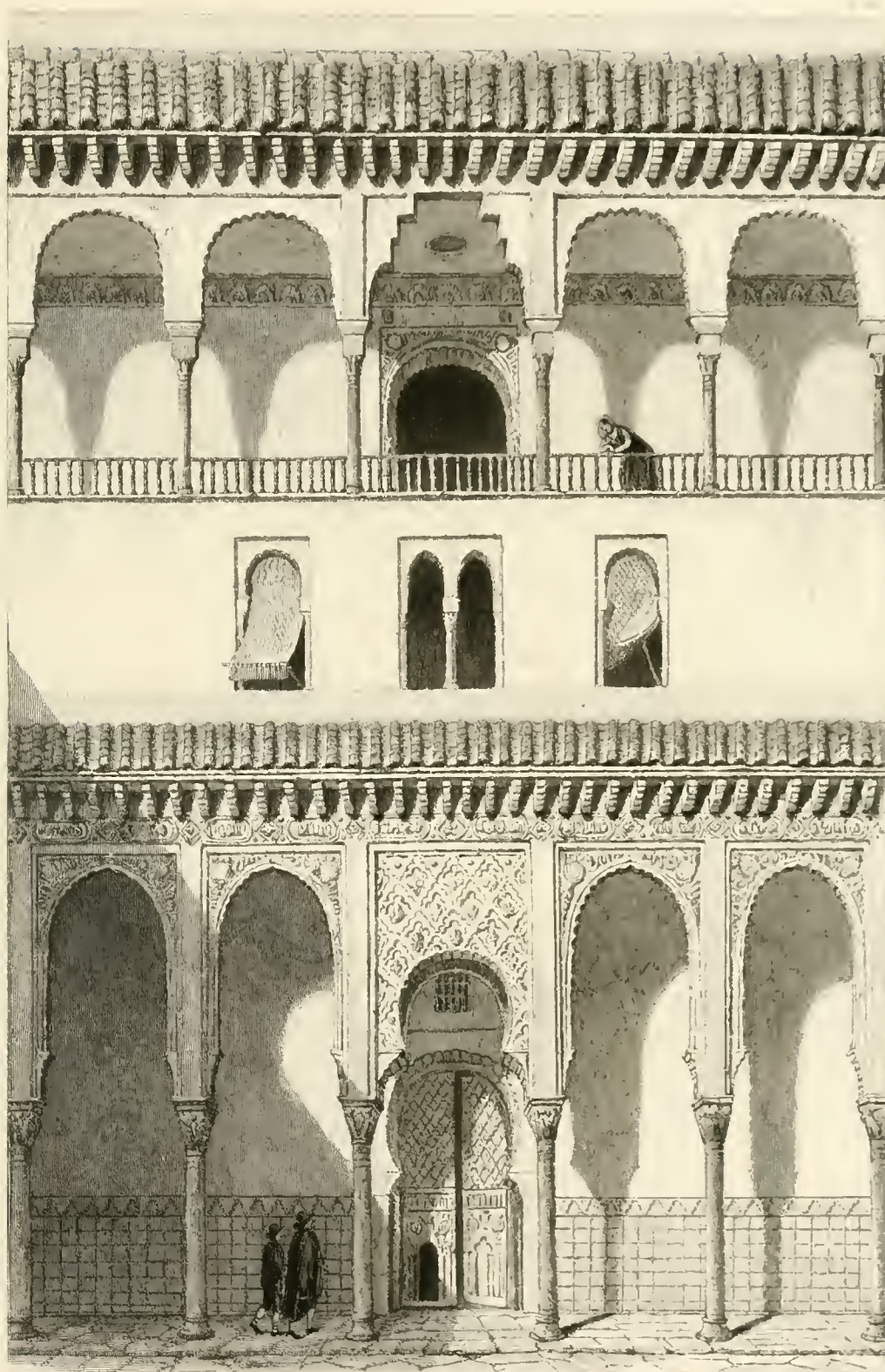


RUINS OF THE AMPHITHEATRE OF ITALICA.

SPAIN.

THE only ruins at Italica, now called *Santa Ponce*, are those of an amphitheatre, which, viewed in their present dilapidated state, bear a resemblance to those existing near Saintes. A piece of very fine mosaic pavement has been discovered at Italica; it represents a chariot-race, with all the details of the interior of a circus, and is extremely valuable, from the light it throws upon the manners and customs of antiquity. We learn from its accompanying inscription, that this representation in mosaic adorned an edifice belonging to the Trajan family.

Italica was the native country of the Emperors Trajan, Adrian, and Theodosius. This town is situated upon the right bank of the Guadalquivir, a league distant from Seville.



J. Taylor del.

Les Bains de l'Alhambra, d'après les dessins de M. Delacroix.

J. Delacroix sculp.

FRONT OF THE COURT OF BATHS

IN THE ALHAMBRA.

SPAIN.

THIS Court was formerly remarkable for its magnificence. We have here given only a geometrical design of it, in order to convey a more accurate idea of Arabic architecture. But to form some conception of what the Alhambra was, it is necessary to figure to one's self a vast edifice, in this style of building, containing several fountains and basins of the most limpid water, surrounded with orange trees, myrtles and rose-bays, growing in the open air, with all the columns of the edifice in white marble, and the minutest ornaments covered with gold and azure. In a word, this palace, when inhabited by the Caliphs, was a realization of one of the splendid fictions of the Arabian Nights.



VIEW OF THE GENERALIFE.

SPAIN.

THE precise period of the foundation of the Generalife is unknown, but it is believed to have been about the 13th century. Beautifully situated on the side of the mountain opposite the Alhambra, the ground between these two palaces forms an almost circular inclosure, within which lies the city of Grenada, said to derive its name from the inclosure's resembling a half-open *grenade* or pomegranate.

The poets of the east have exhausted all the treasures of their art in describing these country residences of the Moorish kings; and history, while it commemorates scenes of festivity and voluptuousness, marks with regret the grove of cypress so fatal to the sultana-queen and the heroic Abencerage. In our times, other scenes have contributed to the celebrity of the Generalife. On the mountain by which it is overlooked, the batteries erected by the French army while in possession of Grenada still exist. At a still later period this palace was the favourite residence of Riego, whilst he held the government of the province. Here he exercised his poetical talents, and it was in the gallery which overlooks the city that he wrote the ode called by the soldiers Riego's Hymn.



THE MOUNTAIN OF THE MOUNTAIN

SIERRA MORENA.

SPAIN.

THE ancients called the entire chain of mountains which traverses the road from Madrid into Andalousia, *Montes Mariani*. Though no glaciers have been formed upon any of these summits, yet their austere aspect offers some very striking scenes, perfectly in unison with the modern name of *Sierra Morena*, Black Mountains, given to them on account of the black heath and dark coloured shrubs which cover their sides. The character of the scenery of these mountains is very peculiar, and belongs exclusively to this part of the Peninsula. I have seen nothing resembling it in any other country in Europe. At one moment you have all the richness of vegetation that distinguishes the *Sabine* in the environs of Rome, and in the next are seen defiles more rugged and terrible than the passages of the *Tête Noire* in the heart of the Alps.

The peasantry relate numberless tales of the banditti that for a long time infested these mountains, and some of whom still find a refuge there. They pointed out to us the cavern of more than one *Rolando*. The spot exhibited in the accompanying view is particularly celebrated for robberies. Fifty men might there check the progress of an army.

Olivades, one of those men of whom nature is too sparing, changed the aspect of these wildernesses. Whilst the Spaniards were abandoning their country to colonize a new world, he formed colonies in Spain with the inhabitants of the north of France, made roads, and transformed these deserts into villages and cultivated fields. At a later period, a minister, actuated by generous ideas, a circumstance sufficiently rare to merit that his name, Florida Blanca, should be preserved, continued the plan of Olivades, then proscribed by the Inquisition; and a French engineer, Charles le Maur, terminated these admirable works, which may be compared to that most marvelous effort of French genius, the Passage of the Simplon.

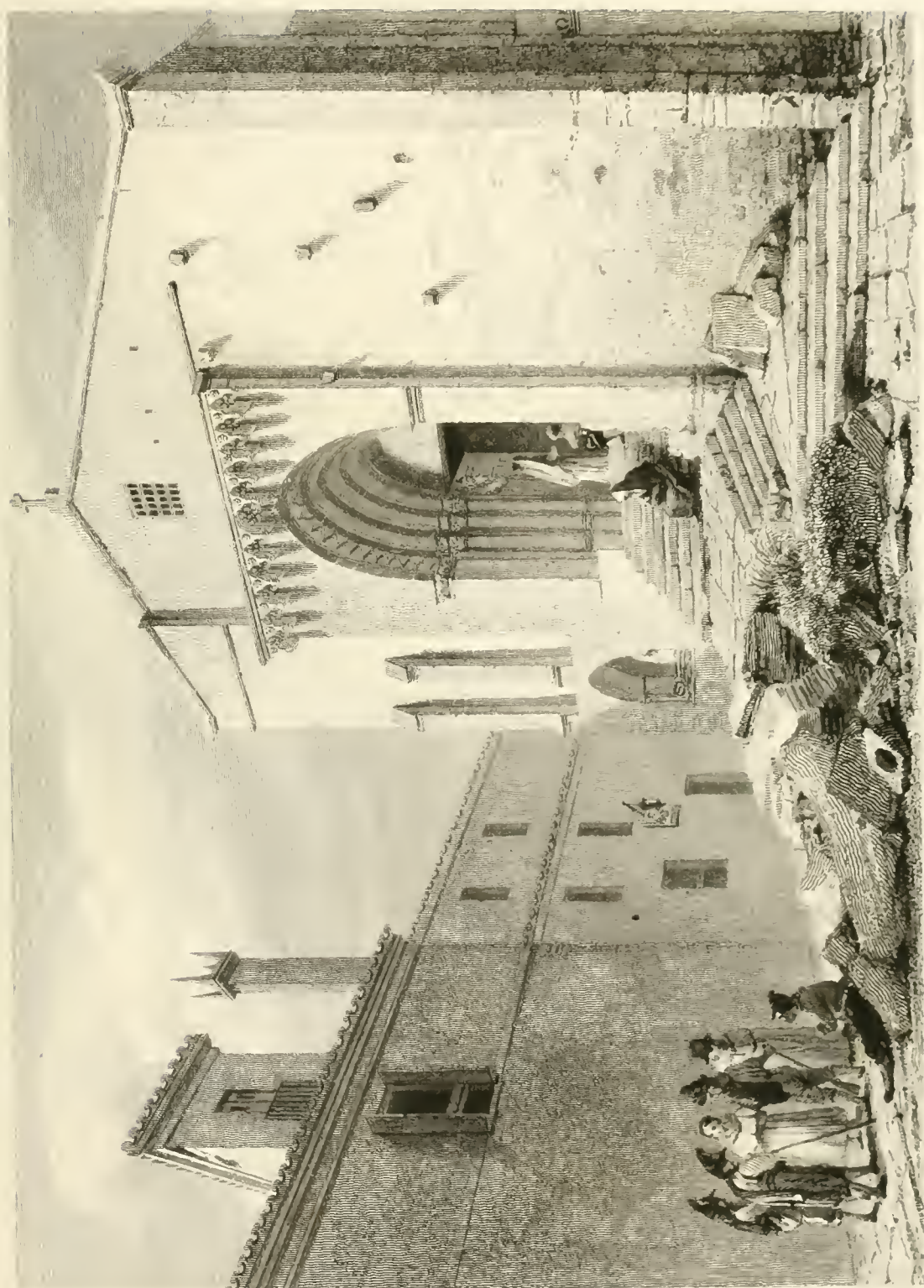


THE GATE OF TOLEDO.

SPAIN.

LIVY is the first historian who makes mention of Toledo. M. Fulvius fortified the town, and by a decree of the senate it was made the capital of Carpentania. Here, as in all other places where the Romans sojourned, they have left the impression of their genius. Toledo contained temples and theatres. The ruins of the Circus are still visible in the *Vega*. Medals with the effigy of Augustus Cæsar are still found there. It was occupied by the Alains and the Goths, and its first king was named Leovigile. After the battle of Xeres, Taric-ben-Zayad took possession of it for Walid Abulabas, caliph of the East; it afterwards came under the dominion of the caliphs of Cordova. Abderama I. was its benefactor. The history of Toledo under the Moors is full of charming details, and might furnish poetry and painting with the most interesting subjects. Ismael, one of its monarchs, was celebrated for his taste in the fine arts. His son Almenon, who conquered the kingdom of Valencia, was a great and magnanimous prince; he gave an asylum to the Christian king Alphonso VI. of Leon. Almenon also became master of Cordova and all Andalousia; at his death Alphonso besieged the town in which he had received hospitality, and dethroned the son of the prince to whose generosity he was indebted. The Arabs, after having held it nearly four hundred years, were finally driven from Toledo about the year 1085. Since that period it has been united to the crown of Castille. Alphonso named it *The Imperial*.

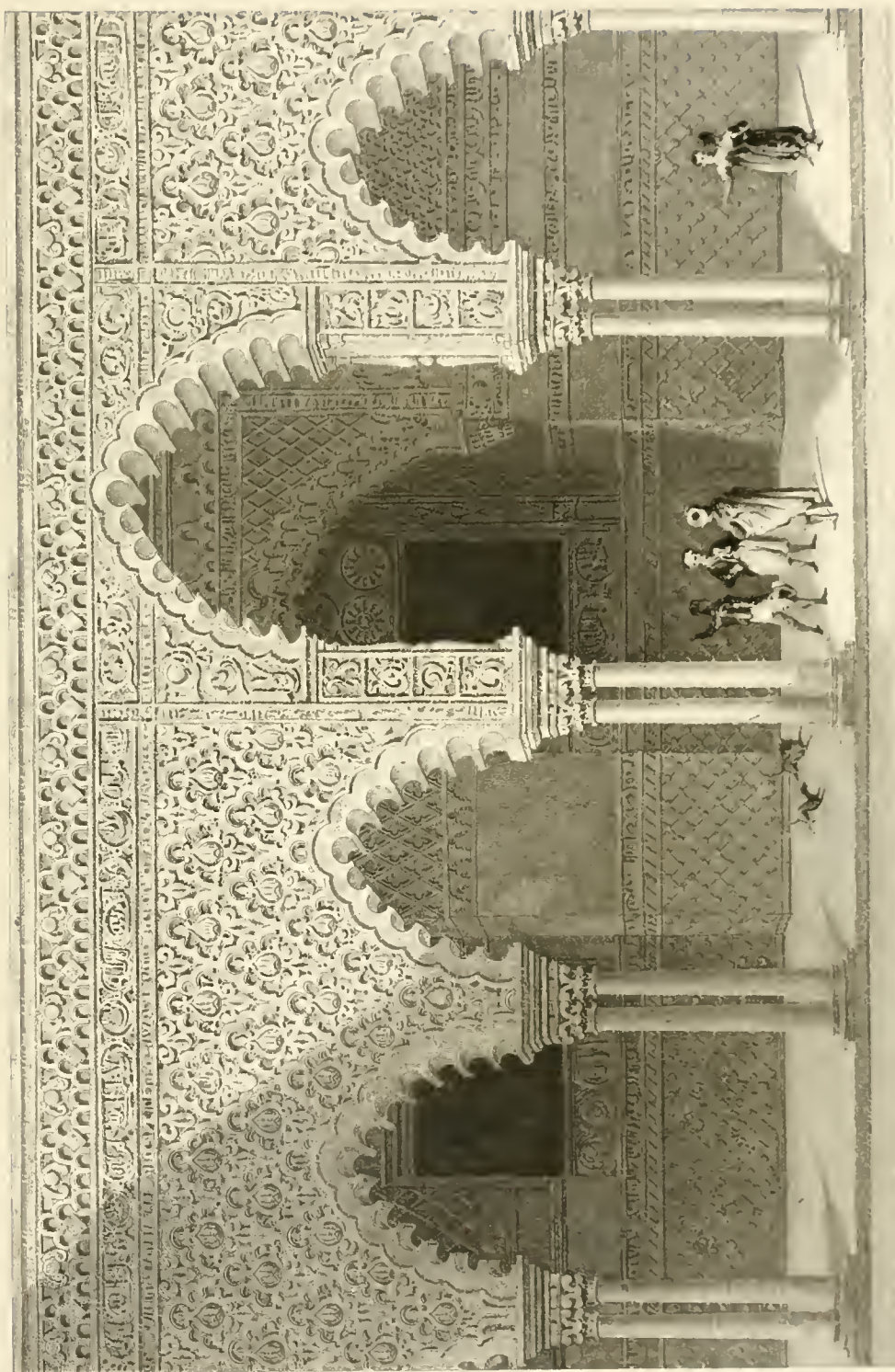
The ruins and position of this city are admirable: it is seated upon a rock, and a part of its walls are washed by the Tagus.



CHURCH OF CORUNNA.

SPAIN.

It is of some importance to remark, that the fine arts in Spain, as we have elsewhere observed, are divided into two distinct classes: those of the north, where the Arabs met with but partial success in their attempt to establish their power; and those of the south, where a long stay enabled them to display all the richness of their brilliant imagination. It is in the northern provinces alone, therefore, that we observe that beautiful Gothic style commonly called Lombard or Roman. The city of Corunna contains two specimens of this style of construction, and the present view exhibits a subject worthy the attention of the antiquary. Similar monuments of the 8th and 9th centuries are rare in Spain; but they are sometimes met with on the sea coast, or in recesses of the mountains, where the Christian churches were never assailed by the desolating fire and sword of the Mussulmans.



COURT OF THE ALCAZAR OF SEVILLE.

SPAIN.

THIS part of the monument is of the greatest magnificence. On the wall over the columns which support the cornice, and where begins the upper gallery, all the ornaments are in open work; throughout, the columns, the capitals of which are in the Corinthian style of the Lower Empire, are joined together. This style is the same as that which is frequently observable in the Christian monuments of the middle ages. This court is paved with marble; as in the Alhambra, the wall which forms the extremity of the great gallery is cased with porcelain. The doors which lead to the apartments are of the highest importance to antiquarians, for they exhibit precisely the same species of workmanship now observable in the east. The admirable state of preservation of these ruins is owing to the custom the kings of Spain had of passing a certain portion of the year in Seville, and during that period the additions and reparations were executed in accordance with the primitive style of the edifice: of this, Seville and Segovia offer examples.

The Hall of the Ambassadors looks into this court; it is covered with painted stucco, marble, and gilded, coloured and varnished porcelain. Nothing can equal the richness and elegance of these ornaments.

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